2: Murra E-4 (no date) 1945 SD6 Cayapa SD6

Death.—Death is not considered to be a natural phenomenon but is attributed to the presence of malevolent spirits in the body. A dead man's soul hovers around his house, which is usually abandoned, though it may be dismantled and sold. The corpse is buried in a coffin in a Catholic-style cemetery near the church. The dead man's possessions are usually given away, but it is not known who inherits his fields and clearings.

ESTHETIC AND RECREATIONAL ACTIVITIES

Art.—The great range of designs used by the *Cayapa* in their face and body painting has already been mentioned. There is a similar variety in the geometric figures used to ornament their canoes. There are no design names, nor is there any apparent significance in their variation. Animals are sometimes painted on canoes destined for the market, but only geometric designs satisfy the native consumer.

Textile decoration, particularly on women's skirts, differs from canoe and body painting in its emphasis on realistic motifs. Men, mammals, reptiles, birds, fishes, and parts thereof are frequently woven into the cloth. Interestingly enough, in both design and execution this ornamentation resembles very closely the decoration used by Highland Indians on their belts (fajas).

Calabash dishes frequently have an incised design below the rim.

Canoe paddles and wooden seats are sometimes ornamented with carved images, and children usually play with carved wooden dolls.

Music and dancing.—Holidays, weddings, and other feasts are accompanied by much dancing and drinking. As elsewhere along the coast, the European marimba is widely used, as are panpipes, flutes, drums, and rattles. In recent years the Highland San Juan dance has been gaining in popularity. Also of immediate Highland provenience may be the small European wooden harp with palm-fiber strings.

Toys.—Children's activities are usually imitative of adult pursuits. Complete sets of diminutive artifacts are made for the children. Blowguns are given the boys. Only dolls and tops seem to be specifically children's toys.

Alcoholic beverages.—There is no evidence of the use of narcotics. Guarapo, the fermented juice of sugarcane, and rum, its distilled by-product, are both made and liberally drunk by the people at appropriate occasions.

RELIGION

Native *Cayapa* religion has blended with many Roman Catholic practices. Baptism, marriage, and political office must be confirmed by the priest. Masses are said for the souls of the dead, and Easter and Christmas are celebrated whenever the priest happens to visit the community.

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the morning had remained one in one room and one in another, each specially dressed for the occasion, and each with a cloth carefully bound so as to cover the mouth. The groom was attended by his godfather, the bride by her godmother, and neither conversed with any other persons. The same silence and covering of the mouth were maintained throughout the feast, and indeed throughout the remainder of the day. Toward the end of the feast, one of the officials delivered an extended address in which he exhorted the bride and groom to live peacefully and helpfully together, and outlined the paths each should follow in order to insure model married life for themselves and a useful career to the community. He especially warned the groom that under no circumstances had he any right or privilege in chastising the bride, but that in case she were to become remiss in any of her duties he was bound to report the matter to the chief or to some other official, whose duty it was to see that she was properly punished. Likewise he was warned that remissness on his part would also be met by the officials with severe castigation.

The feast being ended with the usual benediction, and the floor having been cleared, dancing was next in order. Practically all dancing among the Cayapa consists, as is elsewhere described, of a kind of shuffling step back and forth along a line in the middle of the dance floor. A single couple only participate in one of these sets, the man dancing backward, followed by the woman, and vice versa.

A feature of special note in connection with the wedding dance is the order in which the participants came

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585 upon the floor. First, the godfather of the groom, who at the same time is master of ceremonies, danced with
535 the bride; next the groom danced with the godmother of the bride; and finally the chief, followed in order of rank by the other officials, danced with the bride. The groom danced but once during the day, whereas the bride was kept dancing almost constantly. She, however was relieved from time to time by some other member of her family, who danced in her place for a few minutes. During all this time the groom sat at one end of the dance hall with his mouth covered, and conversed with no one except his godfather, and rarely with him. During the intervals between dances the bride sat likewise in silence in an adjoining room. The dancing was kept up during the entire afternoon and
585 night, with a single brief intermission. During this
301 intermission the bride and groom put on new clothing and were decked with pendants and necklaces of silver coins, and with garlands of the yellow flowers so much used by the Cayapa for decorating the images of saints in the church.

585 After donning this finery, the groom resumed his place
535 at the end of the hall and the bride continued her dancing, which lasted till nearly morning. With the coming
[373] of night, light, as usual, was provided in the dance hall by means of candles, small kerosene torches, and native
[177] torches (nī'lyū). Throughout the entire period the dance had been the simple one used by the Cayapa, but finally there was danced what is called the "San Juan," a recent importation from the mountain region which appears to be more or less, if not entirely, of Spanish origin.

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585 In the particular ceremony witnessed on the occasion
535 referred to, at about four o'clock in the morning, four couples danced the "San Juan." The men and the women formed two lines, at the head of which respectively were the groom and the bride; next came the godfather of the groom and the godmother of the bride, while the other couples were those who chanced to be selected for the dance. The music for this is very
585 different from that for the ordinary dance. The ma-
533 rimba was not used at all, and the players of the drums
534 and rattles did not station themselves at the end of the hall near the marimba, but each took his instrument and marched in time to the music up and down and across the hall (pl. CXXVIII). As the musicians and others
585 thus proceeded about the hall, each man exchanged
535 instruments, or hats or other articles of apparel, with
[431] whomsoever he met, the latter having no option in this exchange, his duty and privilege being to grasp the instrument or article of apparel from the man whom he next met. Notwithstanding this riot of fun and jollity among the musicians, they played in unison, and the dancers were able to keep their time and step perfectly.

The dance itself proceeded as follows: The two lines, one of men and one of women, danced up to each other and passed to the opposite side of the hall in such manner that each man passed between two women, and vice versa. Having arrived at the wall, they faced about, passed back again, and crossed until this had been done three times and the two lines were left facing each other and in their original positions, one near each side of the room. Next each one of the eight

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585 danced alone and in turn along a serpentine path in and
535 out of the two lines; that is to say, beginning with the bridegroom, who was at the head of the line of men, the dance proceeded as follows: He danced to the opposite side of the room, around back of the first of the women; then to the men's side of the room and around back of the first man; back again to the line of women and around back of the second woman; then to the men's line, and so on until he had completed this dancing across and back, passing each time around one member of the line, and finally had danced up the middle of the hall and had returned to his place. He was followed in the same manner by the woman opposite him, who in turn was followed by the man next in order, and so on, alternating until all the eight performers had danced in this serpentine manner and had returned to their places. Next, the first couple danced in the same manner, the man being closely followed by the woman. When they had returned to their places, the two lines danced across the room and back in the manner first described. Next, the second couple performed this movement and were followed by the dance of the lines across the room and back. The same cycle was repeated in the case of each of the two remaining couples. Finally, the eight dancers joined hands and circled three times to the right and three times to the left, there being meanwhile one drummer within the circle while the remainder of the musicians continued their
585 riotous march up and down the hall. After this, the men led the bridegroom and the women led the bride to their mosquito canopy, which had been put up in

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drew their spears and permitted passage through the central space between the house-posts. At all other times no one was permitted to pass between these posts, although frequent services were held throughout the night. 796

On the return of the procession to the church and the redepositing of the images, banners, and torches, the space between the house-posts was closed by the spears and the guard kept as before until about 7:30 A.M., when another service, a "gloria," was chanted. During this service the guards circled about each other, each slowly twirling his spear in the right hand, much as a man may twirl a cane. Toward the close of this service the spearmen mounted guard at each house-post, with the spears held vertically and with the points up, but after its conclusion the guard was no longer maintained.

Third day. Sabado Santo, April tenth

After the early morning ceremony above referred to, nothing other than the chanting of rosarios took place in the pueblo until about noon. A dance was then commenced in one of the houses and continued until nearly dawn of the following morning. [535

Fourth day. Domingo de Pasqual, April eleventh

Shortly before dawn, four images of saints were placed in a small "rancho" in the plaza. Here also were brought the marimba, the drums, and the rattles used in the dance during the night. The exterior of this structure, with the rank growth of grass and weeds in the plaza about 796 342 [534]

made, and seldom in working order. The brand names are obvious imitations of well known trade-marks, and men may be seen sporting watches marked "Algin," "Danrus," or "Wiltham." If queried as to the time of day, the most likely response is "just today the watch stopped working."

Attractive as the Cayapa male is in his festive array, the woman is clearly the fashion leader. Because she is short-legged and thick-waisted, her adornment is calculated to conceal these features and to shift attention to her face instead. Like the male, she is rouged and lip-painted. Occasionally she paints a black line across her cheeks and upper lip. Her hair, which is waist length, is fastened at the side and front with multi-colored barrettes, while the crown of the head is covered by a Juliet's cap fabricated of shiny coins. Around her shoulders and neck depend row after row of brightly-hued glass and metal beads and strings of coins. The ultimate row of baubles may fall below the hip line. Beaded ligatures may be placed on her arms, and silver rings may adorn all of her fingers except the thumbs. Around her shoulders she wears a bright

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silk or rayon shawl which can cover her head, face and breast when she is dancing. Her skirt, worn over a black cotton underskirt /t^{y}ún^{y}a/, falls just below the knee and is a wrap-around in a solid color. It is embroidered at the hem in the manner of the men's shirt fashions. A belt secures the underskirt, and the overskirt is tucked in at the waist. The women spend a good deal of time adjusting the overskirt.

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For dancing or for receiving the blows of the cat-o-nine-tails /ástečúwa/ as punishment, the woman puts on over her usual skirts a woven wrap-around skirt made of heavy cotton and decorated with both geometric and realistic designs. Many colors are used, but blue, white, and red predominate. Since the present generation of women is almost completely ignorant of the weaver's art, the skirts are seldom their own handiwork.

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Manufactures. Woodworking: It is immediately apparent that canoes and their handling are extremely important to all the inhabitants of the area. Young boys often begin their lessons in canoemanship by playing on the drifting logs that come down stream when the river is in flood. They tumble and splash and learn

announced that he knew more of the law than did Gabriel. The Cayapa plainly do not know how to deal with Pindalenas. Some Cayapa say that he has absolutely no right to interfere in the legal disputes. Similarly, Gabriel points out that the Negro is merely his employee and nothing more, but a few Cayapa think that perhaps he can take part in the adjudicating of disputes. They are not very certain, but if Pindalenas acts as if he can, then perhaps he can. On occasion he has asked Cayapa women to dance with him at the fiesta in the Cayapa manner, but he has always been refused. No other Negro has ever attempted to dance with a Cayapa woman. In the disputes witnessed by the writer at which Pindalenas was present, he seemed to restrict himself to echoing the judgments reached by the Cayapa officials.

Such governmental activities as exist for the Cayapa will be amply illustrated in terms of their law. In point of fact, Cayapa law can be said to be the major part of Cayapa government. Political behavior for the Cayapa is intimately related to governmental instability which is largely the result of interregnum